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# HÄNSEL AND GRETEL A Fairy Opera

In Three Acts by  
ADELHEID WETTE

Translated and Adapted  
Into English by  
CONSTANCE BACHE

The Music Composed by  
**E. HUMPERDINCK**

Complete Vocal Score by  
R. KLEINMICHEL

Ed. 1267

♪ ♪ ♪

G. SCHIRMER, Inc., NEW YORK



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## ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, even-tide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsestein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.



# Hänsel and Gretel.

## Dramatis Personæ.

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Peter, a broom-maker.....	<i>Baritone.</i>
Gertrude, his wife.....	<i>Mezzo-Soprano.</i>
Hänsel}.....	<i>Mezzo-Soprano.</i>
Gretel } their children.....	<i>Soprano.</i>
The Witch who eats children.....	<i>Mezzo-Soprano.</i>
Sandman (the sleep fairy).....	<i>Soprano.</i>
Dewman (the dawn fairy).....	<i>Soprano.</i>
Children.....	<i>Sopranos and Contraltos.</i>
Fourteen Angels .....	<i>Ballet.</i>

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First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.

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# Hänsel and Gretel.

## Prelude.

Ruhige, nicht zu langsame Bewegung.  
Andante con moto. ( $\text{d} = 69$ )

E. Humperdinck.



Violin I  
Violin II  
Cello  
Double Bass  
Piano

Vel.  
Hr.  
Hb.  
Fl.  
dimin.  
poco riten.

*Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)*

Trp.

pp  
Str.  
(lange)  
(lungo)

Trp.

Fl.

*mf*

*cresc.*

*f*

*ff*

*dimin.*

Musical score page 10, featuring six staves of music for orchestra. The staves are arranged as follows: Violin 1 (top), Violin 2, Cello, Bassoon, Flute, and Clarinet. The key signature is A major (three sharps). The music includes dynamic markings such as *p*, *dim.*, *mf*, *f*, and *cl.*. Performance instructions like "Ped." and "\*" are scattered throughout the page. The score consists of six systems of music, each starting with a measure number 1.

7

Hb.

Fl.

cresc.

VI.

p VI.

Led.

\*

Led.

\*

Led.

\*

Bl. (Wind)

poco riten.

p Pos. Trb.

Led.

\*

Hb.

Hr.

m.s.

L.H.

Trb. Pos.

p Vcl.

cresc.

Led.

\*

Hb.

#

p

Fl.

*Das Zeitmass sehr allmählich beschleunigen.  
Poco a poco accelerando.*

Musical score for orchestra and piano, page 8. The score consists of six staves. The top two staves are for the orchestra: the first staff includes a treble clef, a key signature of one sharp, and a common time; the second staff includes a bass clef, a key signature of one sharp, and a common time. The third staff is for the piano, featuring a treble clef and a common time. The fourth staff is for the piano, featuring a bass clef and a common time. The fifth staff is for the piano, featuring a treble clef and a common time. The bottom staff is for the piano, featuring a bass clef and a common time. The score includes dynamic markings such as *p*, *f*, and *poco a poco cresc.*. Performance instructions include "Leid." (legato) and asterisks followed by "Leid." (legato) at various points. The score concludes with a final dynamic marking of *p*.

Musical score page 9, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 1 starts with a dynamic *f*. Measure 2 starts with a dynamic *p*.

Musical score page 9, measures 3-4. The top staff starts with a dynamic *f*, followed by *ff*. The bottom staff has a dynamic *string.*

Musical score page 9, measures 5-6. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

Im Zeitmass. (*Ein wenig zurückhaltend.*)  
a tempo. (*un poco ritenuto.*)

Musical score page 9, measures 7-8. The top staff starts with a dynamic *ff*. The bottom staff shows eighth-note patterns.

Musical score page 9, measures 9-10. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 10 includes dynamics *p*, *Hb.*, *V1.*, *espressivo ausdrucksvooll*, and *Rd. sempre*.

Musical score page 9, measures 11-12. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 12 includes a dynamic *Rd.*

A page from a musical score featuring six staves of music for orchestra. The staves include various instruments such as strings, woodwinds, and brass. The music consists of six systems of measures. Measure 1 starts with a piano dynamic in common time, with a crescendo marking in the third system. Measure 2 includes a dynamic instruction "(Wind) dim." in the second system. Measure 3 features dynamic markings "fp VI" and "p". Measure 4 includes dynamic markings "fp" and "Trp.". Measure 5 starts with a dynamic "fp" and includes a measure number "15". Measure 6 concludes with a dynamic "ff". The score uses a variety of musical notation, including eighth and sixteenth notes, and rests. Measure 6 ends with a fermata over the bassoon part.

A page from a musical score containing five staves of music. The top staff uses a treble clef and includes dynamic markings like 'dim.' and 'poco riten.'. The second staff uses a bass clef and includes dynamic markings like 'p' and 'mf'. The third staff uses a treble clef and includes dynamic markings like 'pp' and 'Trb.'. The fourth staff uses a bass clef and includes dynamic markings like 'p' and 'Trp.'. The bottom staff uses a treble clef and includes dynamic markings like 'pp' and 'Hr.'. The score includes lyrics in German: 'Ruhig.', 'Tranquillo.', 'Sehr ruhig.', 'Molto tranquillo.', and '(Wind) Bl.'. Various instruments are labeled: Hb., Vi., Trb., Pos., and Trp.

## First Act.

## Home.

Allegretto con moto. (♩ = 68)

(Curtain rises.)

## First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

Su - sy, lit - tle Su - sy, pray what is the news?

The geese are running bare-foot be-cause they've no shoes!

The cobbler has leather and plen-ty to spare,

Why can't he  
make the poor goose a new-  
pair?

(continuing)

Hänsel (interrupting her)

Then they'll have to go bare-foot!

Hänsel.

Ei - a po - pei - a, pray what's to be

done? Who'll give me milk and sugar, for bread I have none?

I'll go back to bed and I'll lie there all day, Where there's nought to

Gretel (interrupting) Then we'll have to go hungry!

(continuing)

eat then there's nothing to pay!

Hänsel (throwing his work aside and getting up) If mother would on-ly come home a-

Gretel (getting up)

Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea - ten nought but

on - ly

Hb.

Bass.

Ten. &gt;

Bass.

Gretel.

Hush, Hänsel, don't forget what father

ritard. a tempo

bread, It's ve - ry hard, it is in - deed!

ritard. a tempo

said When mother too wished she were dead:

ritard.

"When past bear - ing

a tempo

Str.

Bass.

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

Gre - tel

cresc.

Vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O  
 vln.

Str. *p* Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to  
 Vcl.

eat! Eggs and butter and su - et paste, I've al-most for - got - ten how they  
 Hb. *poco ritard.*  
 Ten. *poco ritard.* vcl.

Gretel (stopping his mouth)  
 Hush, don't give way to grumps,  
 taste O Gretel, I wish

Cl.  
 Hr. *sf*  
 Bass.

Have patience a - while, no dole - ful dumps! This wo - ful face,

VI. cre Hr.

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen do

**Allegretto con moto.** (She takes a broom in her hand.)

fright! Crosspatch a - way, Leave me I pray!

Wind. Hr. Str. p

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch,crosspatch,What is the use Grow-ling and grum-bl-ling, Full of a-buse,  
 vi. *p* cresc.

Off with you, out with you, Shame on you, goose! Crosspatch a-way,  
 Hänsel (seizes the broom too)

Wind. Str. Hard lines I  
*f* *p* Eas-y to

Leave me I pray! If I am hung-ry I'll nev-er say so,  
 Out of my way!

say! When I am hung-ry Sure-ly I can say so, Can-not al-

Will not give way so, Chase it a-way so! Crosspatch,crosspatch,What is the use  
 lay so, Can't chase a-way so! Crosspatch,crosspatch,What is the use

*p*

Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with you,  
 Grow - ling and grumb - ling, Full of a - buse, Off with you, Out with

*cresc.*

Shame on you, goose! (pretending to sweep away.) That's right! Now  
 you, with you!

Hr. f 8

Tempo primo. (♩ = ♩)

if you leave off com - plain ing I'll tell you a most de - light - - - ful  
 Wind.

Bass.

Hänsel.  
 secret! O de - light - - - ful! it must be something

Hr. Cl. Fl. Cl. Fl.

Vel.

*Gretel.*

nicel Well list - en, broth-er-kin, won't you be glad! Look  
 dear

here in the jug, here is fresh milk, 'Twas giv - en to-day by our

neigh - bour, And moth - er, when she comes back

home, Will certain-ly make us a rice blanc-mangel!

Hänsel (with glee.)

Rice blanc-mangel

*cresc.*

## Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hän - sel, Hän - sel,

Hb.  
Cl. *p*

Hän-sel is there! How thick is the cream on the milk, let's

*p Wind.*

(He licks the cream off his finger.)

taste it! O Ge - mi-ni, wouldn't I like to

*p* Cl. *espressivo* Hr. *f* *dimin.*

Più animato.  
Gretel.

(gives him a rap  
on his fingers.)

What, Hän-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!

Più animato.

*p*

fingers quick, gree-dy boy! Go back to your work again, be  
 you

quick, that we may both have done in time! If mother comes and we haven't done

*Tempo come prima*  
Hänsel (sticking)

right, Then - bad-ly it will fare with us to - night! Work a-gain?  
 Cl.

his hands into his trousers pockets.)

No, not for me! That's not my i - dea at all, It doesn't

Hb. VI. poco ritard.

poco ritard.

*a tempo*

suit me! It's such a bore! Dancing is jol-li-er far, I'm

*a tempo*

cresc.

*tr.*

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

And sing a song to keep us in time!

One that our grand - mother

we'll

cre - scen -

used to sing us: Sing then, and dance in time to the sing - ing!

Cl.

*do*

*VI.*

*mf*

Allegretto con moto. ( $\text{d}=100$ )

(clapping her hands.)

Fl. Hb.

Bass.

Hr.

Dr.

Both my hands I of - fer thee, Right foot first, Left foot then, Round a-bout and

Str.

(Hänsel tries to do it, but awkwardly.)

Hänsel.

back a - gain.

I would dance, but

Fl. Hb.

Hr.

Wind.

don't know how, When to jump or when to bow, Show me what I ought to do,

*turn*

VI.

Str.

## Gretel.

So that I may dance like you.

With your foot you tap tap tap,

Musical score for Gretel's first dance phrase. The score consists of two staves. The top staff uses treble clef and has dynamic markings 'cresc.' and 'tr.'. The bottom staff uses bass clef. Various instruments are listed above the notes: VI., HB., CL., and GL. The music features eighth-note patterns and rests.

Musical score for Gretel's second dance phrase. The score consists of two staves. The top staff has lyrics: 'With your hand you clap clap clap, Right foot first, Left foot then, Round about and'. The bottom staff continues the musical pattern. Instruments mentioned include VI. and CL.

## Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

Musical score for Hänsel's response. The score consists of two staves. The top staff includes dynamic 'p' and instrument 'Fl.'. The bottom staff continues the eighth-note pattern. Instruments mentioned include VI. and Fl.

## Gretel.

Right foot first, Left foot then, Round and back a-gain!

That was ve-ry good indeed,

Musical score for Gretel's final dance phrase. The score consists of two staves. The top staff has dynamic 'cresc.' and 'Wind.' The bottom staff continues the eighth-note pattern. Instruments mentioned include Wind. and CL.

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will  
*And that you're*

*And that you're*

Hr.  
Bass.  
Cl.

*cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick, With your fingers you

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

Vl.  
Fl.

*p*

*cresc.*

## Gretel.

Left foot then, Round and back a - gain!

Brother, watch what next I do,

Wind.

*p*

You must do it with me too! You to me your arm must pro-fer, I shall not re-

VI.

Hr.

(takes Hänsel by the arm)

fuse your of-fer!

Come!

## Hänsel.

What I en -

*cresc.*

What I en -

joy is dance and jol - li - ty, Love to have my fling, In

Cl.

Hb.

*fp*

joy is dance and jol-li-ty, And all that kind of thing! What I en - joy is dance and  
 fact I like fri - vo-li-ty, And all that kind of thing! In fact I like fri -

VI.

*mf*

jol-li-ty, Love to have my fling, I like fri - vo-li-ty, And  
 vo-li-ty, Love to have my fling, In fact I quite pre - fer fri - vo-li-ty, And

(pulls Hänsel along, and dances round him . . . . .)

all that kind of thing! Tra la la, tra la  
 all that kind of thing!

Hb.

*fpp*

then gives him a push.)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

Cl. *mf*  
Vcl.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Hr. *f*  
*p* str. Fl.

Hänsel (gruffly)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hb. Vl.  
Hr.

OP. 27.1

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*poco ritard.**Tempo.*

(dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la  
*poco ritard.* *Tempo.* Cl. Hr. Bass.

as before

and gives him a push.)

la la la, tra la la la la la la la! Come and have a twirl, my dear-est

Hänsel (dances round Gretel.)

Tra. la la la la la la

Hän-sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la la! O Gre - tel dear, O

Wind.

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

VI.

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. FL

Hänsel. poco ritard. Tempo. Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

poco ritard. Tempo.

Cl. Vl. Bass. Ten. Vcl. Dr.

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tra la

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr.

lu - sti - ly hur - rah,hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah,hur-rah! While I dance with you! And if the shoes are

Cl. Cl.  
mf Str. f Hr. f

(They dance by turns as before.)

are in holes Why mother'll knit some new! Come and have a

all in holes Why mother'll buy some new! Tra la la tra la la la la, tra la

VI. Cl. Ten. fp

twirl, my dear-est Hän-sel! On - ly have a

la tra la la tra la la! Tra la la tra la la tra la la la, tra la

fp

(Then they seize each other's hands and dance round and round,

twirl, my dear-est Hänsel! Tra la la trala la, tra la la tra la la. tra la  
 la trala la trala la la la, tra la la la la, tra la la la la, tra la  


(quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)  
*string:*

la tra la la, trala la trala la, trala la trala la, trala la trala la, tra  
 la la la, trala la trala la, tra la trala la, trala la trala la, tra  


la!

la!

*f*

*ff* Hr. Str. *ff*



## Scene II.

Allegro.

The Mother.

Musical score for The Mother's Allegro section. Treble clef, 2/4 time, key signature of one flat. The vocal line consists of eighth and sixteenth notes.

Hal-lo!

Gretel.

Musical score for Gretel's response. Treble clef, 2/4 time, key signature of one flat. The vocal line consists of eighth and sixteenth notes.

(At this moment the door opens;  
the children see their mother com-

Hänsel, ing and jump up quickly.)

Here's mother!

Musical score for the children's response. Treble clef, 2/4 time, key signature of one flat. The vocal line consists of eighth and sixteenth notes.

Heav - ens, here's mother!

Allegro.

Musical score for the final Allegro section. Treble and bass staves, 2/4 time, key signature of one flat. The vocal line consists of eighth and sixteenth notes. Dynamics include *f*, *cresc.*, and *f*.

The Mother.

Musical score for The Mother's question. Treble and bass staves, 2/4 time, key signature of one sharp. The vocal line consists of eighth and sixteenth notes. Dynamics include *ff* and *ff*.

Tempo primo.

Gretel.

Musical score for Gretel's confession. Treble and bass staves, 6/8 time, key signature of one sharp. The vocal line consists of eighth and sixteenth notes. Dynamics include *(Embarrassment.)* and *ff*.

Hänsel.

Musical score for Hänsel's denial. Treble and bass staves, 6/8 time, key signature of one sharp. The vocal line consists of eighth and sixteenth notes.

Tempo primo.

Musical score for the final section. Treble and bass staves, 6/8 time, key signature of one sharp. The vocal line consists of eighth and sixteenth notes. Dynamics include *Ten.* and *p*.

Mother (comes in, unstraps her basket and sets it down.)

Si - - lence, id - le and ill behaved chil - dren!

Ten.

Wind.

Vcl.

cresc.

Call you it work-ing, yodelling and singing? As though were fair - time,

cresc.

hop - ping and springing?

Cl.

And while your pa - rents from

Hb.

VI.

p Bass.

ear - ly morn - ing

*poco rallent.*

*Tempo*

Till late at night are slaving and toil-ing.

*poco rallent.*

*Tempo*

Hb.

*f*

(gives Hänsel a box on the ear.)

Take that!

VI.

Now come let's see what you've

(turning round)

done!

Why Gre-tel, your stock-ing not rea-dy

VI.

Hb.

Fl.

Vcl.

yet? And you, you la-zybones, have you nothing to show? pray how many brooms have you

fin-ished?

VI.

fl. fetch my stick, you use - less

Hb.

Cl.

children, And make your id - le fing - ers ting - le!

VI.

p cresc. - fp

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

Gra-cious! There goesthe jug all to pie-ces!

dimin.

(weeping)

(She looks at her skirt, down which

What now can I cook for sup-<sup>er</sup>?

Hb.

dimin.

pp

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy how dare you  
*espressivo*

Bass.

*P espressivo*

laugh?

Wait, wait till the fa - ther comes home!

(Going with a stick after Hänsel, who is running out at the door.)

Wait, wait till the fa - ther comes home!

*m.s.*

*m. d.*

*dim.*

VI.

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

*p*

VI.

there seek for straw - berries

quick away!

And if you don't

*cresc.*

there seek for straw - berries

quick away!

And if you don't

*p*

*dim.*

VI.

*cresc.*

bring the bas-ket brim - ful      Ill      whip - you so that you'll

(The children run into the forest.)

both ——— run a - way!

*Br.*

*f*

*ff*

*dim.*

(She sits down by the table, exhausted.)

*Ten.*

*p*

*Vcl.*

*VI.  
espressivo.*

A - - las! — There my poor jug lies in pie - - - ces!

Yes, blind ex - cite - ment on - ly brings ru - - in.

VI.

(wringing her hands) (sobbing)

O God, send help — to me! Nought have I to give them,

*molto espressivo*

No bread, — not a crumb for my starv - ing child - ren!

*Vel.*

A musical score page featuring two staves of music. The top staff is in treble clef and has lyrics: "No crust in the cup - board" and "No milk in the pot,". The bottom staff is in bass clef and has the word "Bass.". Above the first measure, there is a dynamic marking "Fl. >". The second measure has a dynamic marking "Hb." above it. The music consists of various notes and rests, with some measures having curved lines connecting them.

(She rests her head  
on her hand.)

Wea - ry am I, weary of living!

A musical score page showing two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes dynamic markings such as 'pp' (pianissimo) and 'ff' (fortissimo). The bottom staff is for the tenor voice, indicated by the text 'Ten.' above the staff and a bass clef below it. The tenor part consists of a single melodic line with various note heads and stems.

(Lays her head down on her arms and drops asleep.)

A musical score for a hymn. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. The lyrics are: "Father, send - help - to me! -". The bottom staff is for the piano, with a treble clef and a bass clef, and a key signature of one sharp. The piano part includes dynamic markings such as *p*, *pp*, and *f*. The music consists of measures separated by vertical bar lines.

## Scene III.

Commodo. ♩ = ♩

(A voice is heard in the distance)

Father.



Tra la la la, tra la la

Hr.(con Sordino)

la, Lit-tle mo-ther, here am I! Tra la la, tra la la la, Bringing luck and jol-li-

Dble B:

(somewhat nearer)

ty'

1. Oh for you and me, poor

Str.(con Sordino)

pp

p

mo-ther, Ev'- ry day is like the o - ther; With a big hole in the

Vol.

cresc.

*Tempo.*  
(complainingly)

rit.

purse, And in the sto - mach an e - ven worse. Tra la la la, tra la la  
rit. *Tempo.*

la, Hun - ger is the poor man's curse! Trala la, tra la la la  
cl. p. fl.

(The father appears at the window, and)  
la, Hun - ger is the poor man's curse!  
str. f.

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2.'Tis - n't much that we re - quire, Just a lit - tle food and  
 3.Yes, the rich en - joys his din-ner, While the poor grows dai - ly

*p*

fire! But a - las, it's true e - enough, Life on some of us is  
 thin-ner; Strives to eat, as well he may, Some - what less than yes-ter -

*cresc.*

*rit.*  
 (complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus-tom-er  
 day! Tra la la la, tra la la la, Hun - ger is the de-vil to  
*rit.* *Tempo.*

*p*

tough! Tra la la, tra la la la la, Hun - ger is a cus-tom-er  
 pay! Tra la la, tra la la la la, Hun - ger is the de-vil to

*Fl.*  
*mf*

(He puts down his basket.)

tough!  
pay!Yes,  
Hb.

Str.

*ff**dimin.**mf*

Hr.

Bass.

hun - ger's all very well to feel if you can get a good square meal, But

*rit.**Tempo.*

when there's nought what can you do, Sup - pos-ing the purse be emp-ty too?

Hb.

*rit.**Tempo.*

Str.

Bass.

*Tempo.*

Tra la la la, tra la la la, O for a drop of "mountain dew!"

*Tempo.*

Fl.

*mf**mf*

(Reels over to his sleeping wife and gives her a smacking kiss.)

0 -

Tra la la la la, tra la la la la, Mo - ther, look what I have brought!

Più animato.

(her eyes.)

ho!

Who's sing - sing - sing-ing all round the

house,

And tra - la-la - la-ing

me out of my

sleep?

Father (inarticulately.)

How now?

The hungry beast

Father.

With - in my breast Cal-led so for food I could not

rest! Tra la la, tra la la la, Hun - ger is an ur-gent

Fl.

Dble. B.

beast, Tra la la, tra la la la la, Pinch - es, gnaws, and gives no

VI.

mf

Bass.

Mother.

And so!

And this wild beast,

Then -

rest!

Wind.

dimin.

VI.

p Vel.

You gave him a feast, He's had his fill, To say— the  
 least! Father.

Well yes! dimin. Hm! it was a love-ly

(Pushing him angrily from her.)

(Wants to kiss her) Have done! Step that You have no troubles to  
 day... don't you think so, dear wife?

bear, 'tis I must keep the house!

Well, well!

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

*mf (pizz.)*

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father. Our menu for today

day?

Un poco più moderato.

*p*

fare, simple Our sup-pers gone, the Lord knows where!

*Hb.*

*Cl.*

*cresc.*

*rit.* *a tempo* Lar der bare, cel - lar bare, Nothing, and plen - ty of it to

*rit.* *a tempo* *ritard.*

*Ft.* *Bass.* *p* *ritard.* *dim.*

## Come prima.

spare!

Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,

## Come prima.

Bringing luck and jol - li - ty!

dimin.

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this

Str.

Mother.

Man, man, what

food please you?

see I ? Ham and butter- flour and

(Helping him to unpack it) sau - sage - Eggs, a do - zen - (Hus - band, and they Bass.

cost a for - tune !) *accelerando* Tur - nips, on - ions,

and - for me ! Near - ly half — a pound of *ritard.*  
Cl. *ritard.*  
*cresc.*

*a tempo* (He turns the basket topsy-turvy, and a lot of potatoes roll out.)  
tea ! *a tempo*

VI. *cresc.*

## Tempo come prima.

Father.(He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la,      tra la la la la,      hip hur-rah,  
  
 Mother (joining in.) >      >  
 Tra la la la, tra la la la,      tra la la la la,  
  
 Won't we have a festive time!      tra la la la,      tra la la la la,  
  
 hip hur-rah.      Won't we have a hap-py time! —  
 hip hur-rah.      Won't we have a festive time! —      Now  
 cresc.  
  
 lis - ten, how it all came to pass!  
 Cl.      Hr.      Ten.      Vol.  
 f      Hr.      dimin.      —      —      —      —      —

(He sits down. The mother

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.)

Yon - der to the town I went, There was to be a great e - vent,

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!

Now's my chance to do some sel - ling,

So for that you may be thank - ful! VI. He who

wants a feast to keep, He must scrub and brush and sweep,

So I brought my best goods out, Tramped with them from house to house;  
 Vl. Fl.  
 p Ten.  
 "Buy be - soms! good be - soms!"  
 Fl.  
 Hb.  
 "Buy my brush - es, sweep your car - pets, sweep your cob - webs!"  
 And so I drove a roaring trade, And sold my brush - es at the  
 high - - - est pri - - - ces!  
 VI. cresc.  
 f

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket - tle:

Mother.

Here's a health to the be - som -

Here's a health to the be - som -

ma - ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

ma - ker! But stay, why, where are the children?

(Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

Mother.

who's to know? But at least I do know this

Hb. That the

Cl.

vi.

Ten. jug is smashed to bits.

Father.

(angrily)

And the

What?

the jug is smashed to bits?

Wind.

vi.

Trb.

Str.

cream all ran a - - away!

(Striking his fist on the table in a rage.)

Hang it all! So those little scapegra-ces Have

cresc.

(hastily)

Been in

been a - gain in mischief?

vi

Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

VI.

Fl.

VI.

As I came home I could hear them Hopping and cutting the wildest ca - pers,

Fl.

Till I was so cross that I gave a push—

Father.

And the

And the jug of milk was

jug—

milk— was

f

## 58 Più animato.

spilt!  
(laughing with all his might)

spilt!  
Più animato.

(joining in)

ha ha ha ha ha ha!

ha ha ha ha ha ha

ha ha ha ha ha ha!

ha ha ha ha ha ha ha ha!

Such

hal Ha ha ha ha ha ha!

an - - - ger, mo - ther, don't take it

*dim.*

ill, seems stu - pid to me, I must  
 (Hb.) (snappishly and curt.)  
 Foraught I know, at the  
 say! But where, where think you the children can be?  
 Il-sen-stein! (horrorstruck.) (fetches a broom from the wall.)  
 The Il - sen-stein! Come, come, have a care!  
 Mother. (with an expression of contempt.)  
 The be - som, just put it a-way a -

(He lets the broom fall and wrings his hands.)

## Un poco ritenuo.

gain! Father. My chil - dren astray in the  
wind. Un poco ritenuo.

dimin. poco riten. *p* *pp* *a tempo*

gloom - y wood, all a - lone without moon or stars?

*vi.* *a tempo* *Hr.* *p* *Vcl.*

## Come prima.

Heaven!

Dost thou not know the aw - ful ma - gic place, the  
Come prima.

*a tempo I.*

(surprized)

The e - vil one? What mean'st thou? (with  
place where the e - vil one dwells?) The

*a tempo I.*

*p* *Trp.*

*Vcl.*

## Un poco ritenuto.

(starting back)

*a tempo*

(draws back)

mysterious emphasis)

The gobbling ogress?

He picks up the besom again.

But —

gobbling ogress?

## Un poco ritenuto.

Fl.

Trp.

Hr.

*a tempo*

Vel.

dimin.

*p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass.

*p*

what is it for, why what is it for? They ride on it, they ride on it, the

*cresc.*

witch - es!

*f**p*

dimin.

An old witch with-in that wood doth dwell, And she's in league with the  
 powers of hell. At mid-night hour, when  
 Wind. (pizz.)  
 nobody knows, A-way to the witches' dance — she goes.  
 cresc.  
 Up the chimney they fly, — on a broomstick they hie, —  
 Cl.  
 Vl.  
 Ten.  
 p  
 Ad.

Over hill and dale, o'er ra - vine and vale, through the

mid - night air they gallop full tear— on a broomstick, on a

Mother.  
broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

Father.  
But the gob-bling witch? And by day, they say, she

Hr.

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gic ginger-bread sweet.

Un poco più animato.

On e - - - vil bent, with

mf

p

fell intent she lures the chil - dren, poor little things, in the

o - ven red hot      she pops all the lot;      she shuts the door down, un -  
 til they're done brown      In the o - ven, in the  
 o - ven,      the      gin - gerbread  
 chil - dren!      a tempo      Are  
 And the ginger-bread children?  
 Hr. dolce      pp      Ped. \* Ped.

(wringing her bands)

For the ogress? O horror! Heav'n helps! the

served up for dinner!

For the ogress!

(runs out of the house.)

children! O what shall we do!

Hi, mother, mother,

(takes the whisky bottle from the table and runs after her.)

wait for me!

Well both go to - gether the witch to seek!

Wind.

(The curtain falls quickly.)

Vi =

(Prelude to the 2nd Act)

Goes on to the "Witches' Ride"

The Witches' Ride.  
Prelude to second Act.

Pesante. ( $\text{♩} = 96$ )

de ♪ 8

Str.

Hr.

The musical score consists of six staves of music for orchestra, arranged in two columns of three staves each. The instruments are as follows:

- Top Staff (Measures 1-2):** Str. (Strings) and Hr. (Horn).
- Middle Staff (Measures 3-4):** Cl. (Clarinet).
- Bottom Staff (Measures 5-6):** Vl. (Violin) and Vc. (Cello).
- Top Staff (Measures 7-8):** Crescendo (cresc.) and Hb. (Double Bass).
- Middle Staff (Measures 9-10):** Fl. (Flute).
- Bottom Staff (Measures 11-12):** Crescendo (cresc.).
- Final Staff (Measures 13-14):** f (fortissimo) and Bassoon.

Performance instructions include dynamic markings such as  $\text{ff}$ ,  $\text{tr}$ ,  $\text{fp}$ , and  $\text{trb}$ . The tempo is marked as Pesante with  $\text{♩} = 96$ .

Sheet music for orchestra, page 68.

The score consists of six systems of music, each with two staves (treble and bass). The key signature changes frequently, including flats, sharps, and naturals. Various dynamics are indicated, such as *f*, *p*, *ff*, and *p*. Articulation marks like *v* and *w* are also present.

**System 1:** Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note patterns.

**System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Includes dynamic *ff* and articulation *w*.

**System 3:** Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note patterns.

**System 4:** Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note patterns. Includes dynamic *f* and articulation *w*.

**System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Includes dynamic *p* and articulation *v*.

**System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Includes dynamic *p* and articulation *v*.

**System 7:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Includes dynamic *p* and articulation *v*.

**System 8:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Includes dynamic *p* and articulation *v*.

Hb.

Fl.

Cl.

Poco a poco più animato.

Fl.

vi.

*stacc.*

*p cresc.*

*f cresc.*

8

*f*

8

*f*

8

*f*

8

*f*

*cresc.*

Un poco più tranquillo.

Trp.

*espressivo*

*p*

A musical score page featuring five staves of music. The top staff uses a treble clef and a key signature of one sharp. It includes dynamic markings "cresc." and "ff". The second staff uses a treble clef and a key signature of one sharp. The third staff is a bass staff with a key signature of one sharp. The fourth staff uses a treble clef and a key signature of one sharp, with a dynamic marking "Wind." and "vi.". The fifth staff uses a treble clef and a key signature of one sharp. Various dynamics such as *sf*, *cresc.*, *f*, *p*, *dim.*, *p dolce*, and *cl.* are used throughout the piece. A small asterisk (\*) is positioned between the second and third staves.



Un poco ritard.

Musical score for orchestra, measures 4-6. The score includes parts for Flute (Fl.), Horn (Hr.), Trombone (Trb.), and Bassoon (Bass.). The flute and horn play eighth-note chords. The trombone plays sustained notes. The bassoon provides harmonic support. Dynamics include 'espressivo' and 'f'.

Musical score for orchestra, measures 7-10. The score features eighth-note chords across both staves. Dynamics include 'p' and 'dim.'. The bassoon continues to provide harmonic support.

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Musical score for orchestra, measures 11-14. The score includes parts for Violin (Vel.) and Tenor (Ten.). The violin plays eighth-note chords. The tenor has a melodic line. Dynamics include 'pp', 'p', and 'Vel.'.

is the "Ilsestein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nose-gay of flowers. Amongst the bushes on the left is Hünself, looking for strawberries. Sunset.)

Musical score for orchestra, measures 15-18. The score includes parts for Violin (Vel.) and Tenor (Ten.). The violin plays eighth-note chords. The tenor has a melodic line. Dynamics include 'espressivo', 'dim.', and 'pp'.

## Second Act.

In the forest.

## Scene I.

Molto tranquillo. ( $\text{d} = 68$ )

Gretel (humming quietly to herself.)

There stands a lit - tle man in the wood a - -  
*pp Str.(pizz.)*

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the  
*Fl.*

*rit.* *a tempo*  
 mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet  
*Fl.*

*rit.* *a tempo*  
 brown? His hair is all of  
*C1.* *Hb.* *Fl.* *m.s.* *rit.* *a tempo*

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

head, Say who can the mankin be, Standing there so si - lently, With the little

(She holds up the garland of roses and looks it all round)

black cap up-on his head?

With the little black cap up-on his

Poco animato come prima. ( $\text{d} = 84$ )

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! My strawberry bas- ket is near - ly

Poco animato come prima. ( $\text{d} = 84$ )

Gretel (standing up.)

My

brimful! O won't the mo-ther be pleased with Hän - sel!

garland is rea-dy al - so!

Look, I nev-er made one so nice be -

(she tries to put the wreath on Hänsel's head.)

fore!

Hänsel (drawing back roughly.)

You won't catch a boy wear - ing that!

Hb.

Cl.

Bass. p.

cresc.

f

Str.

p

(puts the wreath on her.)

It is on-ly fit for a girl!

Hr. Cl. vi.  
Bass. Ped.

Ha, Gre-tel,

fine feathers! O the deuce! Now you shall be Queen of the

Hb. cresc. f Cl.

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay  
wood!

Hb. Hr.

too!

Hänsel (gives her the nosegay.)

Queen of the wood, with sceptre and

Cl. Hb. Fl.

Ten.

crown, I give you the strawberries, but don't \_\_\_\_\_ eat them  
*poco riten.*  
*poco riten.*

Hr.

*dim.* *pp*

**Tempo.**

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

Fl.

Cl.

*dolce*

Hr.

in homage.)

Str.

*dim.*

*pp* *più p*

**Gretel (roguishly)**

(At this moment a cuckoo is heard.)

**Hänsel** (pointing with his hand.)

Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

*ppp*

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)  
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

(It begins to grow dusk.)

Gretel (does the same.)

Hänsel (helping himself again.)

Cuckoo, where are you?

Cuckoo, how are you?

Hänsel.

Cuckoo, cuckoo!

In your neighbour's nest you go,

F1. Hb. Hr. Ten.

Bass.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do so?

And you're ve-ry greed - y too, (helping himself) Tell me, cuckoo, why are

Cuckoo, cuckoo!

Str. Cl.

## Poco a poco animato.

you?

(They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together.)

Hän - sel, what have you

done? O Hea - ven! all the straw - berries ea - ten, you

glut - ton! Lis - ten,

You'll have a pun - ishment

Hb.

fp

Meno mosso.

from the mo - ther, This pass - - es a joke. Hänsel (quietly)

Meno mosso.

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Più animato.

Gretel.

Come, we'll hurry and seek for fresh ones!

self!

Più animato.

What, here is the

dusk, under hed-ges and bush - es?

Why nought can we see of fruit or leaves!

Un poco ritenuto.

Piu mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we

It's get-ting dark al-re-a-dy here!

Un poco ritenuto.

Hb.

d.

p

Cl. espress.

Hr.

Piu mosso.

m.d.

fp

do? What bad dis-o-be-dient chil-dren we've been! We ought to have

Hb.

thought and gone home soon-er!

Hänsel.

Hark,

CUCKOO (behind the scenes, rather nearer than before)

what a noise in the bush-es!

cresc.

p

vi.

2ed.

\*

2ed.

\*

Know you what the fo - - rest says?

*dim.*

*Hr.*

*molto espressivo*

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

*Solo - Violin.*

(Hänsel spies all round uneasily.)

*p*

*VI.*

*p*

*Trb. Cl.*

*dim. pp*

*Hr. p*

(At last he turns in despair to Gretel.) Hänsel.

*Cl.*

*p*

*Dr. pp*

*Cl.*

*pp poco rit.*

Gretel,

## Gretel (dismayed.)

*a tempo* O God! what say you? not know the way?

I can-not find the way!  
 Cor. sing.  
 (pizz.) *pp trem.*

*cresc. express.*

(pretending to be very brave)

Why how ri - di-culous your are! I am a boy, and

*dim.* *p* *mf* *f*

O Hänsel, some dreadful thing may  
 know not fear!

*v. express.* *cresc.* *p* *Vcl.* *p* *ed.*

comet

O Gretel, come, don't be a - fraid!

*f* *p* *Bass.*

Gretel.

What's glimmering there in the dark - - ness?

Vl.

Ten.

Ped.

Vel.

Hänsel.

Fl.

That's on - ly the bir - ches in sil - ver

p

Bass.

Ped.

at



Gretel.

But there, what's grin - ning so there

Who's THAT WHO GRINS

dress.

me?

(stammering)

Th-that's only the stump of a wil - low tree.

p

Vl.

Vel.

Gretel (hastily.)

But what a dreadful form it takes, And what a horrid face it makes!

Hb.

Dble B.

Hänsel (very loud.)

Gretel (terrified.)

Come I'll make fa - ces, you fel - low! d'you hear? There - see!

Fl.

Tromb.

espress.

Dble B.

Hänsel.

a lantern, it's coming this way! Will - o' the -

cresc.

f

dimin.

Rd.

wisp is hop - ping a - bout.

Gretel, come don't lose heart like this!

Hr.

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

CUCKOO (in the far distance behind the scenes, scarcely audible)

**Echo.**

2 Sopranos (very softly) *pppp* 8 8 8

1 Soprano (still more distant) *ppp* There!

1 Alto (somewhat more distant) *pp* You there!

1 Alto (Behind the scene, as though coming from the Ilsestein.) *p* You there!

Hänsel. (very loud) Who's there? (The children cower together.)

*ff* *f dimin.* Dr. *p*

*Reed.* \*

**Echo.**

2 Sopranos. *ppp* Here!

2 Sopranos. *pp* Where?

Gretel (somewhat timidly) Is someone there?

Dr. *p* trem. *p espress.* Bel.

Gretel (softly.)

Did you hear? a voice said "Herr!" Hänsel,

(weeping)

surely someone is near!

Cor. ingl. Hr.

I'm frightened, I'm frightened,

con espress.

I wish I were home! — I see the wood all filled with

gob - lin forms!

Hänsel.

Gretelkin, stick to me close and tight, I'll

Wind.

(A thick mist rises and completely hides the background.)

I see some shad - owy

shelter you, I'll shel - - ter you!

vi.

Wind.

p  
Vel.

wo- men com - ing!

See \_\_\_\_\_

how they nod \_\_\_\_\_ and

smiling

cresc.

beck - on, beck - on!

They're com - ing,

they're com - ing,

they'll take me a - - way!

stringendo

(crying out)

fp cresc.

Più animato.

Fa - - ther, mo - - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a

Più animato.

See

little grey man is seen with a little sack on his back.)

there, the man-kin, sis - - ter dear!

Wind. *trb.**mf*  
Harp.

Ah!

(becoming weaker)

I wonder who the mankin is?

*mf*

Harp.

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

*p*  
Harp.

VI.

dimin.

*pp*VI. Solo  
*p espress.**p*  
Harp.

(Complete darkness.)

Tempo.

95

(Here a bright light

8.....

V1. pp rit.

Bassoon. Hr. pp

Con espressione.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Hr. Str. p

staircase vanishing in perspective in the middle of the stage.)

p dimm.

Bassoon Ped.

### Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl. Cl. Hr.

p espress. Harp. 6

Bassoon Ped.

intervals, while it is getting gradually lighter. The angels place themselves, according to

Fl. \* Bassoon Ped.

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *p*. Instruments: Tenoroon (Ten.), Bassoon (Bass.). Harp. Measure 1: Violin 1 plays eighth-note patterns. Measure 2: Violin 1 continues eighth-note patterns, Tenoroon and Bassoon play eighth-note patterns.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *p*. Instruments: Flute (Fl.), Trombone (Trom.). Measure 3: Violin 1 and Flute play sixteenth-note patterns. Measure 4: Trombone plays eighth-note patterns.

distribute themselves amongst the other couples so that the circle of the angels is completed.)

Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *p*. Instruments: Trombone (Trom.). Measure 5: Violin 1 and Trombone play eighth-note patterns. Measure 6: Trombone continues eighth-note patterns.

Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *mf*, *cresc.* Instruments: Trombone (Trom.). Measure 7: Violin 1 and Trombone play eighth-note patterns. Measure 8: Trombone continues eighth-note patterns.

Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *f*. Instruments: Trombone (Trom.). Measure 9: Violin 1 and Trombone play eighth-note patterns. Measure 10: Trombone continues eighth-note patterns.

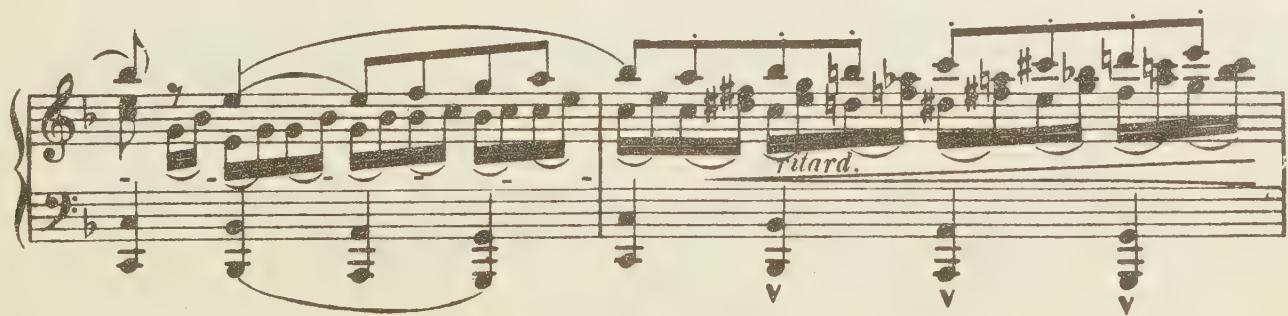
Violin 1 (Vl.) in G major, 8th time signature. Dynamics: *f*. Instruments: Trombone (Trom.). Measure 11: Violin 1 and Trombone play eighth-note patterns. Measure 12: Trombone continues eighth-note patterns.



(Lastly the seventh couple comes



into the circle, and takes its place as "guardian angels" on each side of the children.)



(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

Musical score for orchestra and choir, page 98. The score consists of six systems of music, each with multiple staves for different instruments. The instruments include strings (Str.), trumpet/trombone (Trp. Tromb.), bassoon (Bass.), woodwind (Wind.), harp (Harp.), violin (Vcl.), and strings and woodwind (Str. Wind.). The score is set in common time, with various dynamics and performance instructions such as *ff*, *ff*, *ff*, *espressivo*, *cresc.*, and *p*. The vocal parts are indicated by slurs and grace notes above the staves. The score depicts a stately dance movement with a focus on rhythmic patterns and harmonic progression.

*espressivo*

Pd. (The whole stage is filled with an intense light.) Pd.

p cresc. ff dimin. tr

Pd. \* Pd. \*

(Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Wind.

Harp.

Hr. Str.

Pd.

Hr. pp

\* Pd. \* Pd. \* Pd. \*

Third Act.  
The Witch's House.

Animato. ( $\text{d}=100$ )

Hr.

Hb.

Tr.

Tromb.

Ten. Vel.

Cl.

Fl.

VI.

Musical score page 101, featuring six staves of music for various instruments. The score includes parts for Flute (Fl.), Trombone (Tr.), Bassoon (Bb.), Violin (Vi.), Cello (Cl.), and Double Bass (Hb.). The music consists of six systems, each starting with a dynamic instruction and ending with a fermata. The first system starts with *mf*, followed by *mf*, *f*, and *dimin.*. The second system starts with *p*, followed by *Hr.*, *dolce*, and *Vcl.*. The third system starts with *p*, *cresc.*, *dimin.*, and *espressivo*. The fourth system starts with *p*, *cresc.*, *f*, *Cl.*, *f*, and *espressivo*. The fifth system starts with *Hr.*, *dimin.*, and ends with *dolce*. The sixth system starts with *Fl.*, *pp*, *pianissimo*, and *Vcl.*.

Accelerando assai.

Vcl. Bass.  
 Ped.  
 Poco a poco cresc.  
 sempre con Ped.  
 string.  
 Wind.  
 Allegro non troppo. (d=80)  
 (The curtain rises.)

## Scene I.

103

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

The musical score consists of six staves of music. The top two staves are for the Harp, with dynamics ff (fortissimo) and dim. (diminuendo). The third staff is for the Violin (Vl.), indicated by a Vl. above the staff. The fourth staff is for the Wind, indicated by a Wind below the staff. The fifth staff is for the Dew-Fairy, with lyrics: "I'm up with ear-ly dawn-ing, And know who loves the morn-ing, Wh'll rise fresh as a dai-sy, Wh'll sink in slumber". The sixth staff is for the Harp, with dynamics 3 (three eighth-note groups) and 2 (two eighth-note groups).

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics are: "la - zy, ding!" (repeated), "dong!", and "ding!". The piano part features eighth-note patterns and sustained notes.

A musical score for piano and voice. The vocal part is in soprano C major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The lyrics are: "dong! And with the golden light of day I chase the fa-ding". The piano part features eighth-note patterns and sustained notes. The vocal line includes a melodic line with grace notes and a dynamic marking of *p espressivo*.

A musical score page featuring two staves. The top staff is in treble clef, G major (two sharps), and common time. It contains lyrics: "wa - - king; Then up, with all your pow - ers En - joy the morning". The bottom staff is in bass clef, G major (two sharps), and common time. Both staves show musical notation with various note heads and stems.

hours, — The scent of trees and flow-ers, Then up, ye sleep - ers a -

wa - - - ken! The ro-sy dawn is smi - .

Fl. Trp. VI.

*sempre con Ped.*

ling, Then up, ye sleep - ers, a - wake, a - -

cresc. f dimin.

*(Hurries off singing. The children begin to stir.)*

wake!

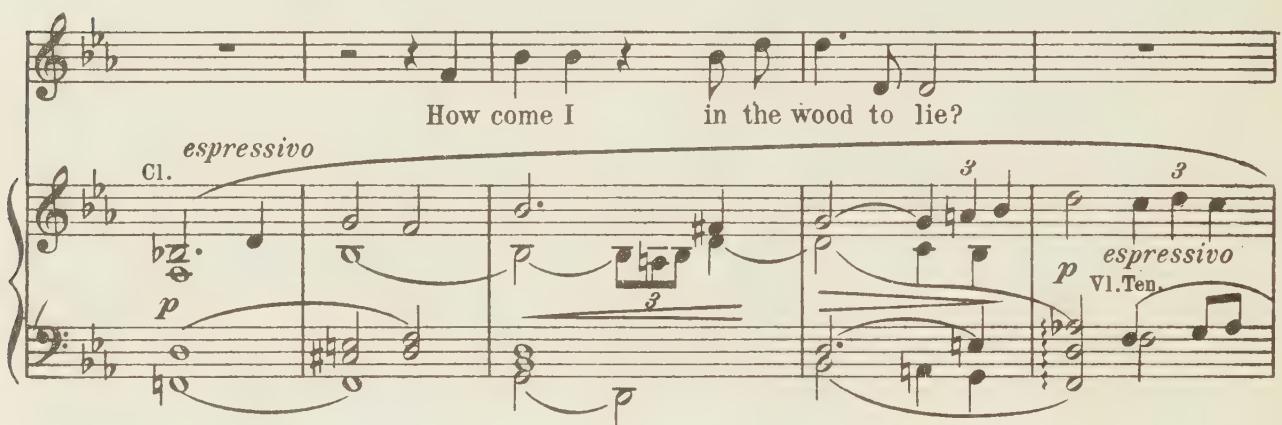
*ritenuto* *tr* *più p* *s*

## Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again)



Musical score for Gretel's first solo. The vocal line begins with "Where am I?" followed by "Wa - king?" and "Or do I dream?". The piano accompaniment features sustained notes and chords. The vocal part includes dynamic markings like *pp* and *p*, and performance instructions like "Str." (string) and "Pd." (pedal). The piano part includes "Pd." and asterisks (\*) indicating pedal changes.



Continuation of Gretel's solo. The vocal line asks "How come I in the wood to lie?". The piano accompaniment continues with sustained notes and chords. The vocal part includes dynamic markings like *p* and *p*, and performance instructions like "Cl." (clarinet) and "espressivo". The piano part includes "Pd." and asterisks (\*) indicating pedal changes.



Continuation of Gretel's solo. The vocal line begins with "High in the". The piano accompaniment continues with sustained notes and chords. The vocal part includes dynamic markings like *p* and *p*, and performance instructions like "VI. Solo" and "espressivo". The piano part includes "Pd." and asterisks (\*) indicating pedal changes.



Final part of Gretel's solo. The vocal line continues with "branch - es I hear a gentle twittering, Birds are be-", followed by a piano solo section featuring rapid sixteenth-note patterns. The piano part includes dynamic markings like *p* and *p*, and performance instructions like "Pd." and asterisks (\*) indicating pedal changes.

gin - ning to sing so sweet - - ly; From ear - ly

dawn they are all a - wake, And war - ble their morning hymn -

— of grate - ful praise. Dear lit - tle sing - ers, lit - - tle

(turns to Hänsel.)

sing - ers, Good morn - ing!

Con moto moderato. ( $\text{♩} = 112$ )*accelerando*

See there, the sleepy la . zy - bones! Wait \_\_\_\_\_ now, I'll

*p* Str. *cresc.* - - Wind. *f* *p*

wake him! Ti-re-li-re-li, it's getting late!

*tr* Vi. Solo

Ti-re-li-re-li, it's getting late! The lark \_\_\_\_\_ his flight is

*tr* *f* Fl. 3 Wind. *f*

wing - ing. On high \_\_\_\_\_ his matin sing - ing

Ti-re-li-re-li, Ti-re-li-re-li, Ti-re-li-re-li, Ti-re-li-re-li,

cresc.

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-reli-relire-

li, ti-re-li-re-li-re - li - ti - - ti - - ti -

cresc.

- ti - ti - - - til!

Hänsel (suddenly jumps up with a start.)

Ki - ke - ri - kil! it's ear - ly yet! Ki - ke - ri -

f VI. Fl.

p

ki! it's ear-ly yet! Yes, the day is

*f* *p* *p*

dawn - ing, A - - wake, for it is

Gretel

Ti - ti - ti - ti - ti-re-li-re-li-re-li,

morn - ing! Ki - ke-ri - ki! E - e - e - e -

Ten.

Fl. *p* *p*

— ti-re-li-re-li-re-li, ti — ti-re-li-re-li-re-li-ti, ti! —

e! Ki - ke-ri - ki! E - e - e - e -

*cresc.*

*tr.*

e! Ki - ke - ri - ki!

Fl. Vl.

dimin.

Dr. *ped.*

Hänsel.

I feel so well,

Cl. Ten.

p Bass. Vel.

\* *ped.*

Gretel.

But

I know not why! I nev-er slept so well, no not I!

Hr. Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl.

pp Harp.

Str. *ped.*

Hr. *ped.*

$\times 2$  *ped.*

*ped.* \*

## Hänsel (meditatively)

me! Real - ly! I too had a

Tromb. Vol.

Gretel.

dream! I fan - cied I heard a

vi. pp.

murin' - ring and rush - ing, As though the

Bass.

an - gels in Heav'n were sing - ing. Ro - - sy

Fl. Cor. ingl. p.

clouds - a - bove - me were float - ing. Ho - - vering and cresc.

float - ing in the dis - tance a - way.

Sud-den - all a - round a light was streaming, Rays of glo - ry from  
 dolce VI. Hb. VI.

Hea - ven beam - ing, And a gol - den lad - der

saw I des-cend - ing, An - - gels a - down it glid-ing,

Such love - ly an - gels with shi - - ning gol - den wings.

Gretel (astonished)

And did you al-so be-hold all this?

Hänsel (interrupting her quickly)

Fourteen angels there must have been!

Hb.

Harp. Ten.  
Cb.

Un poco ritardando.

Hansel. Truly, 'twas wondrous fair! And upward I saw them

ritard.  
dolceHr.  
espr.  
dimin.

## Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilsestein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩= 60)

Gretel (holds Hänsel back in astonishment)

float.

Stand still!

Be still!

Vel.

1 3 2 1

1 2 1

4 1

1 2

Hänsel (surprised)

Ten.

4 2 1 3 5 4

1 2 3 4

p

O Hea - ven, what won-drous place is

p cresc.

2 1 3 1

2 1 3 1

2 1 3 1

(in the greatest excitement)

(in the greatest excitement)

this, As ne'er in all my

VI. Wind.

*p*

Wind.

cresc.

(Both gaze at the house spellbound)

life have I seen!

Wind.

Trp. Hr. dim. vi. *p* *poco rit.* *più p*

Un poco più tranquillo.

A musical score page showing measures 11 through 16. The top staff features a treble clef, a key signature of four sharps, and a common time signature. It contains six measures of music with various note heads and stems. Measure 11 includes dynamic markings *dolce* and *r.*. Measure 12 has a dynamic *mf*. Measure 13 contains the instruction *Str. con molto espressione*. Measure 14 features a dynamic *f*. Measure 15 includes a dynamic *p*. Measure 16 ends with a dynamic *f*. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music with various note heads and stems. Measure 11 includes a dynamic *f*. Measures 12-15 show sustained notes with dynamic *p*. Measure 16 ends with a dynamic *f*.

Gretel (gradually regains her self-possession.)

Musical score for Gretel regaining self-possession. The vocal line starts with a rest followed by a melodic line in G major. The piano accompaniment consists of eighth-note chords in G major.

say, do I dream? A cot - tage all made of  
 HänSEL.  
 A

*p dolce*  
 Cho - co - late cream. The roof is all cov - erd with Turkish de - light, The  
 cot - tage all made of Turk-ish de -

Fl. VI.  
 windows with lus - tre of su - gar are white, And on all the ga - bles the  
 light, The win - dows with su - gar are white, On ga - bles the

*fp*  
 rai - sins in - vite, And think! all a - round is a  
 rai - sins in - vite, And think! all a - round is a

gin - ger - bread hedge! —

gin - ger - bread hedge! —

*cresc.*

Wind.

Hr.

*f*

*p*

cas - - tle, how nice you'd be — to eat! — Where

cas - - tle, how nice you'd be — to eat! — Where

Hb.

VI.

*p*

hides the prin - cess who en - joys so great a

hides the prin - cess who en - joys so great a

treat? Ah could she but vi - sit our  
treat? Ah could she but vi - sit our

*mf*

lit - - tie cot - tage bare, She'd ask us to  
lit - - tie cot - tage bare, She'd ask us to

*cresc.* *f* *P*

din - ner her dain - - ties to share, She'd  
din - ner her dain-ties to share, I'm sure she'd

*tr* *tr* *p*

ask us to din - - ner, us both  
ask us to din - - ner, us both

*cresc.* *f* *dimin.*

to din - ner there, — to din - - ner  
 to din - ner there, — to din - - ner

*tr.*  
 Kb.  
 \*  
 Ad.

there, — to din - ner there!  
 there, — to din - ner there!

Vl.  
 p  
 Ad.

dimin.  
 più p

Hänsel. (resolutely)  
 No sound I hear, No, nothing is stirring! Come, let's go in.  
 Harp.  
 p  
 Harp.

Gretel (pulling him back horrified)

Are you quite senseless? Hänsel, howe'er can you  
 side it! Hb.  
 Str. *p* Cl.  
*p*

*poco rit.*  
 make so bold? Who knows who may live there, in that lovely house?  
 Vl. O  
*p* Hb.  
*dimin.* *poco rit.*

Hänsel.  
*a tempo*  
 look, — do look, — how the house seems to smile!  
*a tempo*  
 Fl.  
*p* Hr. Bass.  
 Bass.

(enthusiastically)  
 Ah! — the an - gels did our foot - steps be -  
 Trp.  
*p*  
 Tba. \* Tba.

Gretel (reflectively.)

The an - gels? Yes, — it must be

guile!

Fl.

dolce

pp

so!

Hänsel.

Yes, Gre - tel, the an - gels are beck' - ning us

Bass.

Hr.

Hb.

Hänsel.

in!

Fl.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage!

Come, let's nibble it like —

Più animato.

Vl.

fp

Musical score for orchestra and choir. The top two staves show soprano and alto parts in G major, B-flat minor, and C major. The third staff shows bassoon (Hb.) and flute (Fl.) parts in E major. The bottom two staves show bassoon (Bb) and double bass (Cello/Bass) parts in E major. The vocal parts sing "like two mice persevering!" twice. The woodwind parts play eighth-note patterns. The bassoon parts play eighth-note patterns. The double bass part has a sustained note. Dynamics include *cresc.*, *f*, and *rit.*

(They hop along, hand in hand, towards the back of the stage; -

A musical score page showing two staves. The top staff is for the piano (pianissimo dynamic) and the bottom staff is for the trumpet. Measure 11 starts with a forte dynamic (ff). Measure 12 begins with a piano dynamic (p).

then stand still,

A musical score page showing two staves. The top staff is for the piano (piano part) and the bottom staff is for the orchestra. The piano part has a treble clef, a key signature of four sharps, and a common time signature. The orchestra part has a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a forte dynamic (f). Measure 12 begins with a dynamic of 'dim.' (diminuendo).

and then steal along cautiously on tip-toe to the house. After some hesi-

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in bass clef, 9/8 time, and the bottom staff is also in bass clef. Measure 11 starts with a dynamic of *p*. Measure 12 starts with a dynamic of *più p*, followed by the instruction "Vel.". The music features various note heads, stems, and rests.

(*tation Hänsel breaks off a bit of cake from the right-hand corner.*)

A musical score for piano, showing two staves. The top staff uses a bass clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic (f) and consists of six eighth-note chords. Measure 12 begins with a half note followed by a fermata, then continues with eighth-note chords.

## Scene III.

L'istesso tempo. ( $\text{d} = \text{d}.$ )

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?  
Wind. *mf* Harp. *dimin.*

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!  
(ditto.)  
The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longing-  
ly at Gretel.)

H'm! D'you like it?

Cl. Vcl. *pp* Hb.

Just taste and try it!

vi. *p.* *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.) Hil  
Hit Hil

Hil Hil

Hil Hil

*p. cresc. f.*

cake most de - li - cious, Some more I must take! It's real - ly like Hea - ven To  
cake most de - li - cious, Some more I must take! It's real - ly like Hea - ven To

vi. *p.*

Hb. *p. Bass.* *p.*

eat such plum-cake! It's most de-

eat such plum-cake! Ah, O how good,

VI. *fp* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

*p.* *Hb.*

It's p'raps the house of a sweet - y-maker!

(calls out.)

tas-ty! Hi! sweet-y-maker!

*cresc.* *f*

Have a care!

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

Gretel.

The voice from the house.

Hänsel. The

Nibble, nibble, mouse-kin, who's nibbling at my housekin?

Wind.

Wind.

wind, the wind, the hea - - - venly wind!

wind, the wind, the hea - - - venly wind!

VI. Fl. Gl.

Wind. Str. Vol.

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up

Gretel.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

*p espressivo*

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns  
Hänsel (taking another bite.)

Eat what you please,

and leave me in peace! *ff.*

*cresc.*

his back to her.)

Gretel (snatches the piece from his hand.)

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind.

Heaven-ly wind, I

*Poco a poco stringendo.*

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha

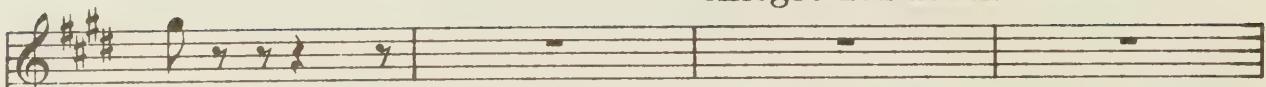
(laughing.)

take what I find!

Ha ha ha ha ha

*p Str.*

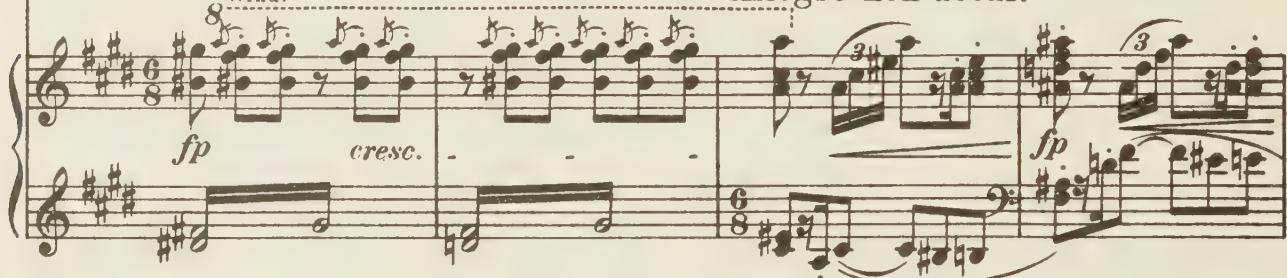
## Allegro non assai.



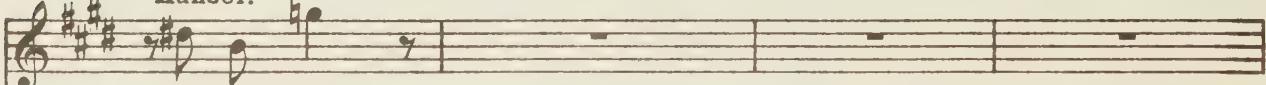
The Witch (laughing shrilly.)



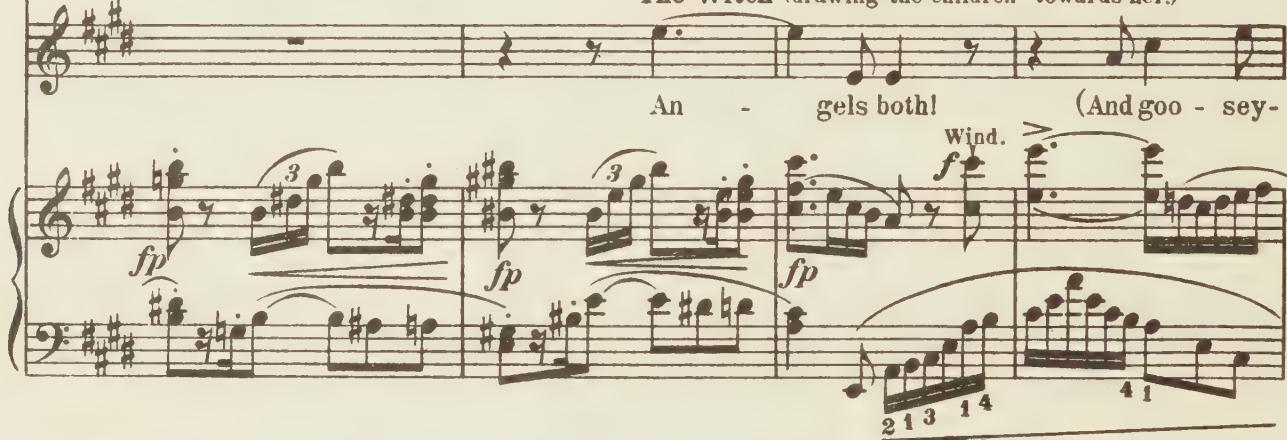
## Allegro non assai.



Hänsel.



The Witch (drawing the children towards her.)



## Poco ritenuto.

(She caresses the children.)



A musical score page featuring a vocal part and a piano accompaniment. The vocal part is in soprano clef, G major (two sharps), and common time. The lyrics are "vi - sit me," "that is sweet!", and "You charm - ing". The piano part is in treble and bass clefs, also in G major with two sharps. The piano accompaniment consists of sustained chords throughout the measures.

Più animato.

Hänsel (makes despairing efforts

Hansel (makes despairing efforts)

chil - dren, so nice to eat! Who are you,  
Hr.

**Tempo come prima.**

## The Witch.

A musical score page from Act II of "The Witch". The top staff shows a vocal line with lyrics: "ug - ly one?", "Let me go!", and "Now,". The bottom staff shows a piano accompaniment with dynamic markings like ff and p.

to free himself.)

ug - ly one?

Let me go!

Now,

dar - ling,

**don't you give yourself airs!**

## Dear heart

A musical score for piano and voice. The top staff shows the vocal line with lyrics: "dar - ling, don't you give yourself airs! Dear heart". The piano accompaniment is provided below. Measure 11 starts with a forte dynamic (f) and a crescendo (cresc.). Measure 12 begins with a piano dynamic (p).

what makes you say—such things?

*Wind dimin.*

*dolce* VI.

Hr.

VI.

Fl.

*p*

I am Ro-si-na Dain-ty-mouth, And dear-ly

love my fel-low men. I'm art-less as a new - - born

*sf*

*sf*

child! That's why the chil - - dren to me are so dear,

VI. Fl.

Ten.

so dear,      so dear,      ah,

(caresses Hänsel)

so che - arm - ing to

VI.  
dimin.  
cresc.  
Bass.  
f

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! I hate, —

VI.  
Fl.  
fed.

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha ha ha ha hal

Wind.

## Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on,  
And you, my

vln.                          fp Wind.  
fp                          cresc.  
fp

Un poco più tranquillo.

lit - - tle maid - en, I'm dot-ing on!

Cl.  
fp  
pdolce Ten.  
Bcl.

Come, lit - tle mou - sey, Come in-to my hou - sey!

Hb.  
Fl.  
Ccl.

Come with me, my pre-cious, I'll give you sweetmeats de - li - cious!

Bb.  
Fl.  
Ccl.

(dolce)

Of chocola-te, tarts, and marzipan You shall both eat all you can,

dolce  
Str. Cl.

And wed-ding cake and straw-ber-ry ices, Blancmange and ev'- ry-thing

Hb.  
Vcl.  
Fl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl.  
Vcl.

wait - ing, You'll both — find it quite cap - ti - va - - - ting,

Hb.  
cresc.  
VI.  
p espressivo

Hänsel.

I won't come

w yes, quite cap - ti - va - - - ting!

dim.

Gretel.

You are quite too friend - ly!

The Witch.

H with you, hid - eous fright! See, see!

Hb. Bass. Fl. Cl.

mf dim. p Ten. (pizz.)

See, how sly! —

Dear chil - dren, you real - ly may

Fl.

Vcl.

(p)

p Ten.

trust me in this,

And living with me will be per - fect

Hb.

cresc.

p

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl.

*p dolce*

Gretel. *f.*

But say, what will you

Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vcl.

Gretel. The Witch.

with my bro.ther do? Well, well — I'll feed and fat-ten him up well,

Hb. Fl. Cl.

Ten. *p* *mf*

*espressivo* Hr. Bass.

With ev' - ry sort of dainty de - li-cious, To make him tender and

Cr. Ing.

tas-ty. And if he's brave and patient too, And do-cile and o-  
 Fl. Hh. Cl.  
 Ten. Hr.  
 Cr.ingl. cresc.  
 Then, Hän-sel, I'll whisper it  
 dolcissimo pp Hr.  
 you, I have a great treat in store cresc.  
 Cr.ingl. cresc. VI. Cl. Hr. cresc.  
 Hänsel.  
 Then speak out loud, and whis - per  
 for you! ff Hr.

not. The Witch. What is the great treat in store for me?

What?

*dimin.*

Cl. Hb.  
Str. *mf*

The Witch.

Yes, my dear children, hearing and sight

Fl. Hr.

Vcl.

Hänsel.

In this great pleasure will dis- appear quite! Eh? both my hearing and see-ing are good! You'd

Cl. Hb.  
*p dolce* Hr.

Bcl. Vcl.

(resolutely)

better take care you do me no harm! Gretel, trust not her flat- ter- ing words,

*cresc.* Vl. f

(He has in the meantime got out of the rope,  
and runs with Gretel to the foreground.)

Come, sis-ter.come, let's run a - way!

Hb. Cl. Vl. Ten. Vcl.

*f* cresc. *f* Ten. *vcl.*

(Here they are stopped by the Witch, who imperiously raises against them both  
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

(d-d.)

*f* Trb.

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

*fp* *p* *f* *p* Trb.

fear my arm!

Back or forward do not try,

*fp* *p* *f*

Fixed you are by the e-vil eye!

(Here the knob of her stick  
begins to glow with light.)

Head on shoul-ders fixed aw - ry! Poco a poco più animato.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

Più tranquillo.

(Fresh gestures:  
then she leads

head, Eyes are star - ing, dull as lead! Now you a - tom, off to bed!

Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, ho-cus po-cus! Bo-nus

Str. *p*

*dimin.*

Hb. *espressivo*

Cr. ingl.

Cl.

(The stage gradually becomes lighter, whilst

jo - cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Bass. Cl. Fl. Bcl. Bass. Dble. B. Dr.

*p*

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

*dimin.*

Bass. Cl. Fl. Bcl. Bass. Dble. B. Dr.

*pp*

### Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre - tel, be o - be-dient and wise, While

Cr. ingl. Hr.

*p*

Hän-sels growing fat and nice. Well feed him up, you'll see my

rea - son, And with sweet al -monds and with rai-sins sea - son. I'll go in -

doors, the things to pre - pare, And you remain here where you

(She grins as she holds up her finger warningly, and goes into the house.) *Gretel (stiff and motionless.)*

are! O, what a horrid

## Un poco più animato.

Hänsel (whispering hastily.)

witch she is!      Gre-tel, sh!      don't speak so loud!      Be ve-ry  
 Wind. *p*      *pp* Ten.

sharp, watch well and see What-ev - er she may do to me!

Pre-tend to do all she com - mands — O there she's coming

*cresc.*

## Più animato.

(The Witch comes out, satisfies herself that

back— sh! hush! Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

Hr. Cl. Fl.  
*p*

Ten. Vi. Wind. *p* *cresc.*

## Allegro.

VI.  
Wind.

The Witch.

Now, lit - tle man, come pri - thee en -  
Vel.

## Molto ritenuato.

(Sticking a raisin into Hänsel's mouth)

joy yourself! Eat, min-ion,  
Fl. VI.  
m.s.

## Più animato.

eat or die! Here are cakes, O so nice!  
Cl. VI. Hr. Trb. cresc.  
Dble. B.

(She turns to Gretel and disenchants her with a juniper branch.)

(d = d.) Hocus pocus, elder-bush!  
Ten. VI. Fl. trb. Hr. (con sordino)  
mf Hb. p

## Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen,hush!

Now up and move again.

bright and blithesome,limbs all be-come a-gain sup-ple and lithesome! Go my pop - pet,

go my pet, You the ta - ble now shall set: Lit-tle knife, lit - tle fork,

lit - tle dish,lit - tle plate, Lit-tle ser - viette for my lit-tle mate!

Now get ev' ry-thing rea-dy and nice,  
Or else — I shall  
*creso.*

*f* Str.

(She threatens and titters. Gretel hurries off.)

A musical score for a vocal performance. The top staff shows a melody line with lyrics: "lock you up too in a trice!" followed by a vocalise "He he he he he he!". The bottom staff shows harmonic support with chords and bass lines. The key signature is B-flat major (two flats), and the time signature is common time. The vocal line includes various note values like eighth and sixteenth notes, and rests. The harmonic section features sustained chords and rhythmic patterns.

**Molto più lento.**

(To Hänsel who pretends to be asleep.)

(To Hansel who pretends to be asleep.)

The fool is slumb'-ring, it does seem

Cr. ingl. Vcl.

p espressivo

Bass.

queer How youth can sleep and have no fear! Well, sleep a -

A musical score for piano and voice. The top staff shows the piano part with a treble clef, two flats, and a bassoon-like sound indicated by a woodwind symbol. The bottom staff shows the vocal part with a bass clef. Measures 11 and 12 are shown, with measure 12 continuing from measure 11. The piano part features eighth-note chords and sixteenth-note patterns, while the vocal part has sustained notes and eighth-note chords.

way, you sim - ple sheep, — Soon you will sleep your

last long sleep! —

Cl.  
Hr. Rel.

But first with Gre - tel I'll be-gin, Off

Hb.  
Vel.

you, dear maid-en, I will dine; — You're so ten-der, plump and

Vi. ritard. Hb. dolce  
crosso.

## Allegro.

good, — Just the thing for witch-es' food!

(She opens the oven door  
and sniffs in it, her face

lighted up by the deep red glare of the fire.)

cresc.

poco ritenuto

Wind. 8

ff

dimin.

The dough has risen,

so we'll go on pre-par - ing.

Ten.

Hark, how the sticks in the fire are crackling!

Wind.

Str. f

f

p — fp

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

Musical score for measures 7-8. The piano part consists of eighth-note chords. The strings play sixteenth-note patterns. Measure 8 starts with a forte dynamic (f) followed by a diminuendo.

The Witch (rubbing her hands with glee.)

Musical score for The Witch's speech. The vocal line is "Yes, Gre-tel mine, how well off you I'll dinel". The orchestra includes strings (Hb., Cl., Vi., Ten., Vcl., Dr.) and woodwind (Fl.). The dynamic is piano (p).

Musical score for the Witch's second speech. The vocal line is "See, see, O how sly! —". The flute (Fl.) plays a prominent melodic line.

Musical score for the Witch's third speech. The vocal line is "When in the ov-en she's peep-ing, quick-ly be-hind her I'm creeping! One lit-tle push, bang". The instrumentation includes strings (Hb., Cl., Str.), woodwind (Wind. pizz.), and bass (Bass.). Dynamics include *poco riten.* and *f.*

Goes the door, clang! Cl. Then soon will Gretel be  
 Bass. vi.

just done to a T! And when from the ov-en I take her shell

Fl. Hr. Fl.

look like a cake from the bak-er! By ma-gic fire red changin - to gin - ger-bread!

Hb.

See, see how sly! He he, he he,  
 VI. cresc.

he he, he he, he he he he he hel

più cresc.

## L'istesso tempo. (♩=♩)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

So hop,hop,hop, gal-lop, lop, lop! My broom-stick nag, come do not lag!

(She rides excitedly round on the broomstick.)

(She rides again; Gretel meanwhile is watching at the window.)

here and there and ev'- ry-where!

Fl.

Hb.

At mid-night hour, when none can know, to join the witch - es' dance I go!

cresc.

f

And three and four Are witch - es' lore, And

p

Cl.

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will!

cresc.

And thus they ride till dawn of day!

mf

p cresc.

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

Musical score for orchestra and double bass. The score consists of four systems of music. The first system shows two staves: treble and bass. The second system adds a violin (vi.) and a wind instrument (Wind.). The third system adds a double bass (Dble. B.) and a trumpet (Trb.). The fourth system continues with the double bass and trumpet, with dynamic markings like *fp*, *cresc.*, and *f*. The vocal line "Here the Witch be-" is written above the fourth system.

comes visible again; she comes to the foreground,

Musical score for orchestra and double bass, continuing from the previous page. The double bass and trumpet parts are shown.

where she suddenly pulls up - - - - - and dismounts.)

Musical score for orchestra and double bass. The double bass and trumpet parts are shown. The vocal line "Prr! broomstick, hil!" is written above the trumpet part. Dynamics include *ff*, *Trp. Hr. f.*, and *ff*.

(She hobbles back to the stable and tickles  
Hänsel with a birch-twig till he awakes.)

## The Witch.

Up, awake, my mankin young; Come show to

Listesso tempo.

Trp.

f

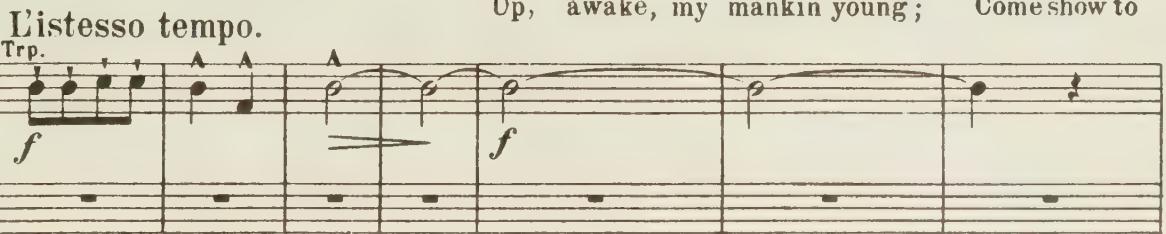
A

f

p

p

p



(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

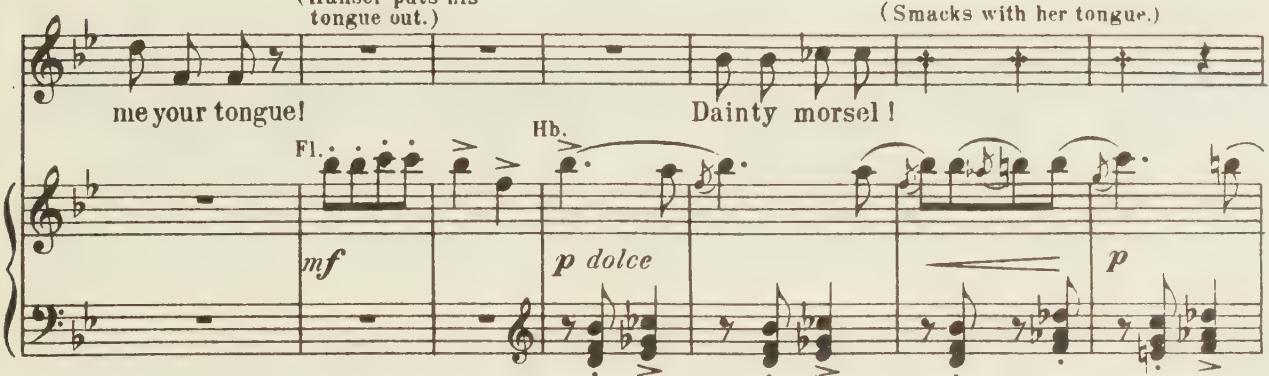
Fl.

mf

Hb.

p dolce

p



(ditto again.)

(dotted note)

Dainty mor-sel!

Fl.

p

Hb.

Cl.



Lit - tle tooth - some man - kin come,

Now let me see your thumb!

Vl.

Fl.

Ten.

cresc.

f



(Hänsel pokes out a small bone.)

Hb.  
Bass.  
Vi.  
*p* Str.  
Bass.

Ge - mi - ni!

ho!  
O how scraggy, how lean!

Ur - chin, you're a scraggy one,

As bad \_\_\_\_\_

cresc.

p Str.

as a ske-le-ton!

Str. p

mf f Hr.

(pizz.)

The Witch (calls.)

(Gretel appears at the door.)

Mai-den! Gre-tel!

Hb.  
Fl.  
Cl.  
Cr. ingl.  
Bass.

## The Witch.

Bring some raisins and almonds sweet, Hänsel wants some more to

Fl.

cresc.

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! —

Vi.

cresc.

raisins.)

## Gretel.

(Whilst the Witch is

Here are the almonds!

dimin.

Bass.

Vel.

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.) Gretel (softly).

Ho-cus pocus, el-der-bush,

Rigid bo-dy loosen, hush!

What were you saying, little goose?

The Witch (turning suddenly round.)

Vi.

pp

Cl.

Gretel (confusedly)

The Witch. Gretel (louder.)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl.

*p espressivo*

Hb.

*cresc.*

Pd.

\*

The Witch.

(sticks a raisin into Gretel's mouth.)

He hehe! my little Miss, I'll stop your mouth with this!

Fl.

Hb.

*dimin.**p Ten.*

Fl.

(Soprano) Eat, mi-nion, eat or die, Here are cakes, O so

Hb.

Cl.

Hb.

Cl.

*p**espressivo*

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

Pd.

\*

Hänsel (softly opening the stable door.)

The Witch (looking greedily at Gretel.)

Sis - ter, dear, — O be - ware! — She makes my mouth wa - ter,

Bass. F1. Cl. Wind.  
Cl. Bel. Bass. Vcl.

This pretty little daughter!

Come, Gretel mine!

sugar-maiden mine!

Cr. ingl. F1. Hr.  
Bass. Cr. ingl. Bass. Hr.

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

VI. F1. VI.  
mfp Str. pp Ten. Bass.

Care - ful - ly look, pet, Whe - ther it's cooked yet, But if it wants more

Cr. ingl. VI. Cr. ingl. VI.  
p p

(Gretel hesitates.)

Hänsel (slipping out of the stable)

Shut quick the door!

Sis - ter dear,

Ft. 3. Vl. 3. Fl. 3. Hb. Fl. Bass. Cl. Bass.

Gretel (making herself out very awkward.)

Have a care! — I don't un-derstand what I have to do!

Vl. p espressivo

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. Ft. 3. Vl. mf Vel. Hr.

Hänsel (pulling Gretel back by her frock.)

Gretel (shyly.)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr. f Bass. fp p dolce Ten.

You'll have to show me How to stand on tip-toe! Furioso.

Cl. Hr. Wind. *pp* *dimin.* Ten.

The Witch (makes a movement of impatience) (She begins creeping up to the oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Do as I say, It's merely play! Vl. Trb. Bass.

*f* *mf* *p*

Gretel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You,—

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You,—

"Then one lit-tle push, bang Goes the door, clang!" You,—

not Gretel, then will be      Just done to a T!

(Hänsel and Gretel fall joyfully into one another's arms)

not Gretel, then will be      Just done to a T!

*p* *cresc.*

## The Witch Valse.

Un poco meno mosso. ( $\text{J} = \text{D}$ )

Hur - rah! Now sing the

Un poco meno mosso. ( $\text{J} = \text{D}$ )      Hur - rah! Now sing the

*ff(pesante)* *f* *p*

witch is dead, Real - ly dead,      No more to dread!      Hur - rah!

witch is dead, Real - ly dead,      No more to dread!      Hur - rah!

*Ft.* *fp*

Now sing the witch is still,      Death-ly still,      We can eat our fill!      Now all the

Now sing the witch is still,      Death-ly still,      We can eat our fill!      Now all the

*mfp*

(They seize each other's hands.)

spell is o'er, Real - ly o'er, We fear no more! Yes let us  
 spell is o'er, Real - ly o'er, We fear no more! Yes let us

a tempo

hap-py be, Dancing so mer - ri-ly; Now the old witch is gone, Well have no end of fun!  
 hap-py be, Dancing so mer - ri-ly; Now the old witch is gone, Well have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur - rah!

cresc.

(They take each other round the waist and waltz)

rah! Hur - rah! rah! Hur - rah!

ff

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

Musical score for orchestra and strings, measures 162-163. The score consists of four staves. The top two staves are for the orchestra, featuring various instruments like woodwinds, brass, and percussion. The bottom two staves are for the strings, specifically violins (Vl.) and cellos/basses (Vcl.). Measure 162 starts with a dynamic of *ff*. Measure 163 begins with a dynamic of *fp espressissimo*, with specific markings for *Hb.* (Horn), *Cr. ingl.* (Crown, Ingles), and *Vcl.* (Cello/Bass). The strings play sustained notes throughout this section.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after  
Vcl.

Musical score for orchestra and strings, measures 164-165. The top staff shows the orchestra playing eighth-note patterns. The bottom staff shows the strings (Vcl.) playing eighth-note patterns. The marking *dolce* is present in both staves. The strings play sustained notes in measure 165.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

Musical score for orchestra and strings, measures 166-167. The top staff shows the orchestra playing eighth-note patterns. The bottom staff shows the strings (Vcl.) playing eighth-note patterns. The marking *dolce* is present in the strings' part. The strings play sustained notes in measure 167.

sweetmeats into Gretel's outstretched apron.)

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

the oven falls thundering into bits.)

(Hänsel and Gretel, who in their terror let their sweetmeats all

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Gretel. There, see those little children dear,  
Hänsel. (spoken) I wonder how they all came here!

## Scene IV.

Molto tranquillo. ( $\text{♩} = 80$ )

Sopranos (Girls)

(motionless)

Gingerbread Children.

Altos (Boys)

We're

*pp*

We're

Molto tranquillo. ( $\text{♩} = 80$ )

VI.

Str. (con sordino)

*pp*

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind.  $\text{Fwd.}$ \*  $\text{Fwd.}$

yet you're singing too!

*sempre pp*

0 touch us, we  
0 touch us, we

*pp*

*Wed.* \* *Wed.* \*

Hänsel (embarrassed.)

0 touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

*m.s.* *m.s.*

*Wed.*

Gretel.

Yes, let me stroke this in - nocent face!

me, I dare not try!

\* *Wed.* \* *Wed.* \* *Wed.* \*

(She caresses the nearest child, who opens its eyes and smiles.)

Musical score for Gretel's song "O touch me too". The score consists of two systems of music. The top system shows two staves: soprano and alto. The soprano part has lyrics: "O touch me too, O touch me too, that". The alto part has lyrics: "O touch me too, O touch me too, that". The bottom system shows a bassoon part with a melodic line and lyrics: "I also may a - wake! I also may a - wake!". The score includes dynamic markings like *p*, *cresc.*, *fed.*, and *p.p.*

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Musical score for Gretel's song "Ho-cus po-cus el- derbrush!". The score consists of two systems of music. The top system shows two staves: soprano and alto. The soprano part has lyrics: "Ho-cus po-cus el- derbrush!". The bottom system shows a bassoon part with lyrics: "Rigid bo-dy loosen, hush!". The score includes dynamic markings like *cresc.*, *fed.*, and *p.p.*

**Hänsel.**

Musical score for Hänsel's song "Ho-cus po-cus el- derbrush!". The score consists of two systems of music. The top system shows two staves: soprano and alto. The soprano part has lyrics: "Ho-cus po-cus el- derbrush!". The bottom system shows a bassoon part with lyrics: "Rigid bo-dy loosen, hush!". The score includes dynamic markings like *mf* and *più cresc.*

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single.

We thank,

we

Single.

We thank,

we thank you

Tempo vivace. ( $d=80$ )

Ct.

Hr.

thank you both!

All.

(The children close in a circle round  
H. and G.)

The spell is broke and we are free, We'll

All.

The spell is broke and we are free, We'll

both!

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! — Then  
 hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

sing and spring, then dance and sing, That through the wood our song of praise may  
 cakes and all good things we bring, That through the wood our song of praise may

*cresc.* - *f*

*p* *cresc.* -  
 sound, — and e - - cho re-peat it all a - round!  
*p* *cresc.* -  
 sound, — and e - - cho re-peat it all a - round; all a - round!

*p* *cresc.* - *ff*

Hänsel.

Hänsel.

(drawing back.) The

(drawing back.) We thank!

We thank!

Hb. Hr. dimin. Bass. Ten.

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. The key signature is A major (three sharps). Measure 11 starts with a dynamic *p* and a tempo marking *espressissimo*. The strings play eighth-note patterns, and the double bass provides harmonic support with sustained notes and bassoon entries. Measure 12 continues with the same patterns, with the double bass playing a prominent eighth-note bass line. The score is annotated with "Ped." and asterisks (\*) under the double bass line.

## Gretel.

Ye an - - - gels,

What a happy, happy day has brought to light.— Ye an - - gels,

## Single. p.

Praise \_\_\_\_\_ and thanks!

**Single. *p***

sempre Ped.

Fl. We

who have watched o'er our steps and led them right, You we praise and  
 who have watched o'er our steps and led them right, We

Single.

We thank you both —

thank you both for all our joy and won-drous de - light!

thank for all our joy and won - drous de - light, —

praise — and thank, — we praise and thank — for all our

— for all our joy — and won - drous de - light, — for all our

We thank you both — for all our won - drous de - light! We

for all our de - light!  
 joy and won - drous de - light!

All.

joy and won - drous de - light!

All. We'll thank you  
 thank you both for our de - light! We'll thank you

(They all press round Hänsel and Gretel to shake hands with them.)

all our life!

We'll

all our life!

We'll thank you all our life!

Gretel.

We thank you now, we  
 Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

thank you now, We thank \_\_\_\_\_ for our de - light!

We thank you now, We thank \_\_\_\_\_ for our de - light!

We thank \_\_\_\_\_

thank you both, We thank \_\_\_\_\_ you all our life!  
We thank \_\_\_\_\_ you all our life!

We thank you all our life! We

- scen - do f Hr.  
Ten.

Led. \*

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

Vl.

Led. \* Led. \* Led. \* Led. \*

*poco*                      *ritard.*

thank, — we thank for our de - -  
praise — and thank you now for our de - -  
all our joy and for all our de - -  
all our joy and our de - light, for all our de - -

Un poco ritenuto.

light!  
light!  
light!

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on - ly here!

Un poco ritenuto.

Wind.

(The Father appears in the background with the Mother, and stops when he  
(half spoken)

Tra la la la, tra la la la la,  
Ha! Why they're really there!  
*Vivo.*  
*mf*

*dimin.*

### Last Scene.

Hänsel (running towards them.)

*sees the children.*

Hänsel (running towards them.)

Allegro molto. ( $d=120$ )

Fa - ther! Mo - ther!

*Hr.*

Gretel. (the same.)

Mother.

Father.

Fa - ther! Mo - ther! Chil - dren dear!

0

*p*

*mf*

*cre*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

*scen*

*do*

*ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco



ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

middle of the stage.)

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,  
rare!

VI.

Un - a - ware In the snare Laid' for us with cun - ning  
cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl. Fl.  
Bass.

Poco a poco più allargando.

riten.

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind.

vi. riten.

p Str.

When past bearing is our grief, God the Lord will send \_\_\_\_\_ re -

Wind.  
Vcl.

Maestoso.

Gretel.

Piu allargando.

*molto cresc.*

When past bearing is our grief, God the Lord will

Hansel.

When past bearing is our grief, God the Lord will

Mother.

When past bearing is our grief, God the Lord will

Father.

When past bearing is our grief, God the Lord will

Lie!

God the Lord will

When past bearing is our grief, God the Lord will

When past bearing is our grief, God the Lord will

Maestoso.

Piu allargando.

Molto vivace. ( $\text{d}=120$ )

send \_\_\_\_\_ re - lief!

send \_\_\_\_\_ re - lief!

send \_\_\_\_\_ re - lief! (Whilst the children dance in a joyous circle round the group, the curtain falls.)

send re - lief!

send \_\_\_\_\_ re - lief!

send \_\_\_\_\_ re - lief!

Molto vivace. ( $\text{d}=120$ )

ff \* ff \* ff ff

ff ff ff ff

The End.







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Musica

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